

# **Caran d'Ache: How to engage customers in a consistent and unforgettable brand experience?**

**CARAN D'ACHE**  
Genève

**Bachelor Project submitted for the Bachelor of Science HES in Business  
Administration with a major in International Management**

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## **Declaration**

This Bachelor Project is submitted as part of the final examination requirements of the Geneva School of Business Administration, for obtaining the Bachelor of Science HES-SO in Business Administration, with major in International Management.

The student accepts the terms of the confidentiality agreement if one has been signed. The use of any conclusions or recommendations made in the Bachelor Project, with no prejudice to their value, engages neither the responsibility of the author, nor the adviser to the Bachelor Project, nor the jury members nor the HEG.

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Geneva, May 29<sup>th</sup> 2015

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# Executive Summary

Caran d'Ache is celebrating its 100 years anniversary this year and has become through the years the emblem of Swiss manufacturing tradition. However, constant increasing competition, emerging new technologies and marketing concepts forces the brand to continuously reinvent itself.

Currently, the ultimate marketing trend is called brand experience. Brands are competing against each other to make an impression on consumers by engaging them in creative and unforgettable experiences.

Before explaining and developing the problematic of this project, the writing instruments industry in Switzerland will be examined as well as the global consumer trends of 2015. Then, after defining brand experience and the key success factors to deliver a memorable experience, the challenge will be to experience and analyse the different touch points of Caran d'Ache including 7 points of sale in Geneva and report what are the potential improvements that could be made. Moreover, the analysis of competition will reveal what are the best practices in term of brand experience in the writing instruments industry.

The purpose of this Bachelor project is to diagnostic the current brand experience of Caran d'Ache in order to underline the missing elements and pain points. The major issues that the brand faces are missing touch points, inconsistencies in different points of sale and a lack of brand identity of the writing instruments. However, the different recommendations will be focused on three main lines of action regarding the missing touch points and the in-store inconsistencies in order to enable the well-established brand to deliver a consistent and unforgettable brand experience to its audience

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# PART I: Introduction

## 1. Company Overview

Caran d'Ache is a Swiss company based in Geneva since its foundation in 1915, and has become through the years the emblem of Swiss manufacturing tradition. The family-owned institution pursues to create and develop writing and drawing instruments from the best materials and the most advanced and innovative know-how. Today the company has become the leader of the Swiss writing and drawing instruments industry and owns a flagship store in Geneva while present in 90 countries.

From the time it was created at the beginning of the twentieth century, Caran d'Ache, the only Swiss manufacture of writing and drawing instruments as well as high writing instruments, has been following the same line of excellence and Swiss quality than the Swiss watch and jewellery industries. Nowadays the institution embodies this same high quality requirement, while relying on innovative and continuous improvement. Moreover, all of Caran d'Ache products are being produced, since its creation, at the Geneva Caran d'Ache factory.

Caran d'Ache is committed and ethically responsible and acts to preserve nature and its resources as well as the high quality standards and reputation of the Swiss Made label. By aligning its strategy in this long-term vision, Caran d'Ache ensures a balance between environmental ethics and sustainability of quality to the present and future generations (Caran d'Ache website, 2015).



Source: Caran d'Ache, website (2015)

## **2. Objectives of the study**

Constant increasing competition, emerging new technologies and marketing concepts force brands to continuously reinvent themselves; innovation is a key success factor to become a leader on the market.

Currently, the ultimate marketing trend is called brand experience. Brands are competing against each other to make an impression on consumers by engaging them in creative and unforgettable experiences.

The purpose of this Bachelor project is to diagnostic the current brand experience of Caran d'Ache in order to underline the missing elements and pain points and determine what are the key success factors to achieve in order to deliver a relevant and impactful brand experience for a well-established brand like Caran d'Ache.

## **3. Methodology**

This study is based on gathering and analysing primary and secondary data. The first part of the analysis will consist on the examination of the writing industry in Switzerland. Secondly, the global consumer trends of 2015 will be underlined. Subsequently, an analysis of the marketing concept brand experience will be held in order to highlight the best practices and its key success factors. Furthermore, a study of all of the brand's touch points as well as a field analysis of the current brand experience on several points of sale in Geneva will be conducted in order to underline the relevant issues and the best practices. Likewise, the competition best practices will be highlighted. Finally a recap of all the findings will be held and concluded by several recommendations to Caran d'Ache on the potential improvements that could be made in order to engage its customers in a consistent and unforgettable brand experience.

## **4. Literature review**

Due to the increasing competition on the market, brands have to come up with extremely effective campaigns and concepts; brand experience is one of them. Nowadays, brand are offering more than just products and services to their customers, they are offering unique experiences.

Brand experience can be defined as a subjective perception of the customers of every interaction they have with a brand before, during and after purchase, whether is its through brand images in advertising, TV spots, magazines, social media, during the

first personal contact, or the level of quality concerning the personal treatment they receive from a brand (Sahin, Zehir, Kitapç 2011, p. 1289).

The success of brand experience depends on different success factors and how it impacts on the different senses of the consumers. Indeed, according to Jim Joseph (2010, p.25): *“The essence of the experience effect is creating a continuous experience that defines the brand, an experience consumers can see, smell, and touch in every way, an experience that delivers so much more than just the product alone, an experience that turns the product into a brand, no matter when, where, or how often consumers interact with it.”* Likewise, in conceptualizing brand experience, Brakus, Schmitt and Zarantonello (2009, p.52) explain that brand experience is shaped by: *“sensations, feelings, cognitions and behavioural responses evoked by brand-related stimuli that are part of a brand’s design and identity, packaging, communications and environments.”* As these responses are subjective and internal, every experience is different for each consumer.

In order to be successful, an experience needs to be consistent with the identity and the personality of the brand otherwise the customers won’t know what the brand stands for in their minds and what added-value it can bring to their lives. In addition, the success of an experience depends widely on how engaged the customers are with the brand. The more they are engaged the more the experience proves to be impactful on the customers’ journey. Consumer engagement is determined according to several factors such as the product usage, the sentiment of the consumers towards a brand, their community involvement on social media for instance and their engagement with competition (Pagel, 2014).

Experiences are delivered to consumers through the sum of different touch points. These contact points are an opportunity for a brand to reach out to its audience and make a connection with it. The greater the number of touch points the greater the chances for the brand to make a connection with the consumers (Joseph 2010, p.100). Every single touch point needs to be efficiently monitored by the brand; otherwise its influence on the consumers’ journey might slip.

Brand experiences have a positive impact on customers’ satisfaction, trust and loyalty, as they are platforms that tend to create and build trust-based relationships between brand and customers (Sahin, Zehir, Kitapç, 2011, p. 1297). And it is well known that satisfied customers are loyal customers.

## PART II: Analysis

### 1. The writing instruments industry in Switzerland

In this chapter, the writing instruments industry will be highlighted in order to get a global, nevertheless deeper understanding of this specific industry in Switzerland.

#### 1.1. Trends

According to a study from Euromonitor International<sup>1</sup> of the writing instruments industry in Switzerland, the increase use of electronic devices such as computers, tablets, smartphones as well as modern communication technologies including the internet, e-mails and social network websites among the Swiss population kept on having a negative impact on the writing instruments industry throughout 2014.

Nevertheless the threat is far from reality, as the writing instruments industry is stable and still experiencing growth, thanks to increasing consumers' demands for the Swiss made quality and the involvement of Caran d'Ache in eco-friendly products. Indeed, writing instruments remain an important part of the daily routine from children at school to managers working in an office. Modern technology shouldn't be seen as a threat to the writing instruments industry but as a new tool to be integrated to the existing Caran d'Ache writing and drawing instruments<sup>2</sup>.

#### 1.2. Competitive landscape

Caran d'Ache is known as being the only Swiss manufacturer of drawing and writing instruments, offering a wide and complete range of products. The product portfolio goes from the traditional box of colour pencils to luxury writing instrument as well as the iconic 849 pens. The company's activities are divided into two distinct poles which each account for about half of sales: on one side the drawing instruments (pencils, pastels, paint) and on the other, the writing and high writing instruments (pens, fountain pens)<sup>3</sup>. In consequence, Caran d'Ache competes against competitors from both drawing and writing instrument industries.

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<sup>1</sup> EUROMONITOR INTERNATIONAL, 2014. Writing Instruments in Switzerland. *Euromonitor* [Online]. October 2014. [Accessed 29 March 2015]. Available at: <http://www.euromonitor.com/writing-instruments-in-switzerland/report>.

<sup>2</sup> Interview with Mrs. Carole Hubscher, President of the Board of Directors of Caran d'Ache, Geneva, 12 March 2015.

<sup>3</sup> BILAN, 2011. « Caran d'Ache ne produira jamais à l'étranger ». *Bilan* [Online]. July 2011. [Accessed 29 March 2015]. Available at: <http://www.bilan.ch/entreprises-exclusif/caran-dache-ne-produira-jamais-letranger>

In this Bachelor project we are only going to focus on four of the main competitors of the brand in both poles. First of all, we are going to analyse the German company Montblanc due to its worldwide reputation and its strong brand image in the manufacturing of luxury fountain pens as well as the presence in Geneva of one of its many boutiques. Furthermore Faber-Castell will be examined, which in addition of being a competitor in the high writing instruments industry with its distinct brand Graf von Faber-Castell, is also known as being a direct competitor in the drawing instruments industry. And finally, since the two American companies were mentioned by Caran d'Ache as two of its main competitors in a recent interview for the *Tribune de Genève*<sup>4</sup>, Parker and Waterman will be studied.

### **1.1.1.Montblanc**

#### **Competitor Profile**

Mont Blanc is a German company, founded in 1906, specialized in the manufacturing of luxury goods. The international brand operates in more than 70 countries.

#### **Competitive advantage**

- Strong brand image

#### **Target market & audience**

Through its various luxury products, Montblanc targets the luxury goods market. Its target audience is mainly businessmen and collectors. However, as Lutz Bethge, former CEO of Montblanc, declared in Forbes (Adams, 2013): *"Montblanc's goal is to be a strong luxury brand to as many classes of luxury customers as possible, while still retaining a prominent public image."* Therefore the brand's target audience is constantly evolving as the brand's offers evolve.

#### **Product offerings**

The brand offers luxury goods such as high quality writing instruments, watches, luxury leather goods, eyewear, jewellery and perfumes.

#### **Channels**

The company sells its products exclusively through its international network of authorized retailers, jewellers and over 500 Montblanc Boutiques around the world as

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<sup>4</sup> ROSSIER, Roland, 2015. Caran d'Ache: Effet d'une douche froide. *Tribune de Genève* [Online]. February 2015. [Accessed 16 April 2015]. Available at: <http://www.tdg.ch/economie/entreprises/effet-dune-douche-froide/story/27806591>

well as through its E-Boutique. Montblanc owns a boutique in Geneva among others in different locations in Switzerland. All of the Montblanc Boutiques are strategically located in order to be consistent with the luxury identity of the brand.

**Table 1: Montblanc SWOT**

<b>Strengths</b>	<b>Weaknesses</b>
Leader in luxury writing instruments	Exclusiveness
Great brand awareness	Relying on its strong brand image
Consistent distribution strategy	
Unique handcrafted pens	
Strong brand identity and personality	
Worldwide reputation	
~500 Montblanc Boutiques worldwide	
Meisterstück collection	
<b>Opportunities</b>	<b>Threats</b>
Return to tradition and handcraft values	Numeric and digital market increase
Online market	Competition
Education passes by handwriting	

*Source: Candice Gaillard (2015)*

## **1.1.2.Faber-Castell**

### **Competitor Profile**

Faber-Castell is a German manufacturer of high-quality drawing and writing instruments, and art supplies since 1761. In addition to its basic product offerings, the brand has launched a range of high writing instruments under the name of Graf von Faber-Castell.

### **Competitive advantage**

- Pioneer in sustainable and socially responsible practices

### **Target market & audience**

As the company is present in multiple poles, the target markets are both drawing and writing and high writing instruments. As the company offers such a wide range of products, the target audience goes from children to businessmen and collectors.

### **Product offerings**

Faber-Castell: the company offers erasers, pens, crayons, pastels and other artistic and technical drawing instruments as well as writing instruments. The brand proposes a number of products with special characteristics such as N'ice Pen with an organic form, non-toxic hexagonal oil, non-slip dots on colour pencils, and bright colours.

Graf von Faber-Castell: the high-end line offers pencils, mechanical pencils, fountain pens, and rollerball pens.

### **Channels**

Faber-Castell products are available in different department stores and independent retailers such as Branchard & Cie, Globus, Kramer-Krieg, and many more as well as through online retailers. The company doesn't own a flagship store in Switzerland.



**Table 2: Faber-Castell SWOT**

<b>Strengths</b>	<b>Weaknesses</b>
Family-owned	Lack of mobile application
Expert in craftsmanship (since the 18 <sup>th</sup> century)	Lack of brand's E-Boutique
Graf von Faber-Castell as a distinct high end brand of writing instruments	Lack of flagship stores in Switzerland
Innovative products	
<b>Opportunities</b>	<b>Threats</b>
Return to tradition and handcraft values	Numeric and digital market increase
Online market	Competition
Education passes by handwriting	

*Source: Candice Gaillard (2015)*

### **1.1.3.Parker**

#### **Competitor Profile**

Parker Pen Company is an American manufacturer of pens since 1888.

#### **Competitive advantages**

- Specialized in writing instruments

#### **Target market & audience**

The target markets are the high writing and writing instruments. The target audience is therefore from all social classes and can go from businessmen to students.

#### **Product offerings**

Parker is specialized in writing instruments uniquely and offers fountain pens and ballpoint pens.

## Channels

The products are available in department stores and through online and offline retailers. Parker doesn't own a flagship store in Switzerland.

**Table 3: Parker SWOT**

Strengths	Weaknesses
Worldwide reputation	Lack of mobile application
Expert in writing instruments	Lack of flagship stores in Switzerland
Over 125 years old brand	
Opportunities	Threats
Return to tradition and handcraft values	Numeric and digital market increase
Online market	Competition
Education passes by handwriting	

Source: Candice Gaillard (2015)

### 1.1.4. Waterman

#### Competitor Profile

The Waterman pen company was founded in New-York City in 1884. Its headquarters were established in Paris and its products are made in France.

#### Competitive advantage

- Made in France

#### Target market & audience

The target market is the luxury industry. The target audience is mainly businessmen and collectors.

#### Product offerings

The company offers exclusively luxury fountain pens

## Channels

The products are available in department stores and through online and offline retailers as well as its E-boutique which is not directly connected to the official website. Waterman doesn't own a flagship store in Switzerland.

**Table 4: Waterman SWOT**

Strengths	Weaknesses
Made in France	Lack of mobile application
Expert in luxury fountain pens	Lack of flagship stores in Switzerland
Worldwide reputation	
Opportunities	Threats
Return to tradition and handcraft values	Numeric and digital market increase
Online market	Competition
Education passes by handwriting	

*Source: Candice Gaillard (2015)*

After conducting this analysis, we can already point out that in Switzerland, Caran d'Ache and Faber-Castell are playing in similar pools, which makes them direct competitors. However in term of brand experience, since none of the competitors have flagship stores in Switzerland except Montblanc, Caran d'Ache already has a competitive advantage regarding the Swiss market. As Montblanc being the leader in the luxury writing instruments industry due to its strong brand image and reputation, we can already say that the brand will be a benchmark in term of brand experience in the high writing instruments industry.

## 2. Consumer trends

As consumers' tastes are constantly involving in response to changing lifestyles and fashions, it is important to go through a recap of the current customer trends that might need to be taken into consideration when engaging customers in a brand experience. The global consumer trends will be summarized and analysed in this section according to the paper written by Daphne Kasriel-Alexander (Top global consumer trends for 2015, 2015) and the study conducted by Ericsson Consumerlab (10 hot consumer trends 2015, 2015).

### 2.1. Buying convenience

Due to the frenetic world we live in, today's consumers are ever more willing to pay for products and services that simplify their lives. Time has become the most valuable resource for consumers. Simplicity and convenience of neighbouring shopping is preferred over the choices offered by remote megastores and outlets. As Daphne Kasriel-Alexander states (2015, p.2): *"A CBRE summer 2014 survey of 21'000 consumers in 20 Eastern and Western European countries and South Africa found that around half of consumers prefer smaller shopping centres with convenient access."*

Moreover, the online channel has become a new shopping solution over the years for consumers lacking of time. The increase use of smartphones has enabled consumers to shop anytime and anywhere, leading consumers to become more and more demanding in terms of convenience. In order to meet these convenience needs, brands are coming up with new innovative concepts, for instance the company Caffè Nero is now offering a "click-and-collect" service. Another way to meet those needs is to offer products and services 24/7, as it is reported that people are increasingly shopping online during the night.

### 2.2. Consumption as a route to progress

In 2015, consumers are making decisions depending on their heart and the positive impact on the planet and the community, by buying caused-linked products and services. As Daphne Kasriel-Alexander mentions (2015, p.5): *"Brands seem keener to align themselves with changing the world for better, picking up on consumer interest in a more caring consumptions style and an understanding that counterculture is better organised and has new needs. They express this via so-called "brand activism."*

Consequently, more brands are promoting their eco-sensitivity and the feel-good factor about buying green. Brands that are delivering a real social message are becoming

more and more popular to consumers that are becoming increasingly conscious about the way they buy and consume.

Female empowerment is also becoming a consumer driver especially in the fashion industry. Many big fashion names are surfing on this trend such as Chanel or Benetton.

### **2.3. Influencers: more like us**

The buying reach of the worldwide internet has enabled consumers to share their preferences and purchasing choices between each other. Due to the popularity of video blogs, YouTube channels, consumers have started to share shopping advices and opinions on products through these channels and have become real influencers.

Identically, many consumers go online and notice reviews from other consumers and trust them, therefore influencing their purchasing decision. Shoppers are becoming involved in the development procedure of a brand by sharing their opinions. Various online platforms have emerged such as Pinterest, creating new influencers who act as “selectors” of products and services. As cited by Daphne Kasriel-Alexander (2015, p.11): *“They (new online platforms) are identifying consumer tastes and buying preferences, attracting interest communities and enriching ecommerce, and are en route to being virtual shopping windows.”*

### **2.4. Let's share: the rise and rise of lightweight living**

The sharing economy has been experiencing a real growth for the past years following the world economic crisis. Consumers have been showing more interest in having access to products and services rather than ownership. As Daphne Kasriel-Alexander (2015, p.12) indicates: “For consumers, collaborative consumption means convenience, innovation, local, virtual currencies, community and green values too.” The infatuation for sharing has gone from community gardening to sharing work places, rides, and homes. Furthermore, people are downsizing on possessions and becoming a pay-as-you-live generation where choice and convenience rule. In addition, before buying, a large number of consumers check other consumers' comments and tips shared online.

### **2.5. Malls and shopping centres in community mode**

According to Daphne Kasriel-Alexander (2015, p.15): *“Online shopping has reshaped consumer buying habits, but it is not a substitute for the experience of shopping in stores.”* Indeed, shopping centres are varying in order to offer a more experiential and

community purpose in the centre of cities and to counter the fact that consumers are increasingly looking for smaller and more centrally located shopping areas.

In addition, emerging market shoppers are appreciating malls for shopping, social, business activities and the opportunities to have a taste at the foreign culture through international brands.

## **2.6. Millennials**

The Millennials are the consumers aged between 12 and 35 years old, they represent 2.6 billion of the population in 2013 according to Euromonitor International. This generation is formed of digital natives that grew up using all kind of connected electronic devices. Their main characteristics are being indecisive, self-promoting, over-immersed in their smartphones, lacking of trust in authority, low optimism, and not ready to take responsibilities that come with life.

Nevertheless, the Millennials stay socially conscious and less brand-loyal consumers due to the fact that they have less money and don't want to spend what they have. They use the comfort and technology that they master to locate best prices and learn about trends. They are indifferent to prestigious brands and extravagant ads, and prefer purchasing online or shop in high street chains for organic products.

In order to reach this particular demographic segment favouring low-cost products, brands have to think hard and be creative. For instance, PepsiCo launched a morning beverage caffeinated fruit juice based as it has been observed that young adults, who are more active and exercise more than their parents, drink energy drinks for breakfast.

Being at ease online, Millennials obviously share information with each other in order to have better experiences. Consequently, Millennials listen to vloggers, as they take them for role models.

## **2.7. Shipping the world**

According to Daphne Kasriel-Alexander (2015, p.25): *"For the many millions of consumers who enjoy shopping and bargain hunting, cross-border online shopping and foreign shopping excursions are central to their lifestyles"*. Under those circumstances, consumers have access to unique and cheaper products and services. Today people are feeling more confident about shopping online, to prove this fact is the success of big online auction names such as Ebay or Sotheby's. Because of their value-

consciousness, consumers are now often buying products and services from foreign websites.

## **2.8. Virtual to real and back**

In 2015, the real world and the online culture are combining; consumers use various channels to shop whether it is online or in malls. As stated by Daphne Kasriel-Alexander (2015, p.29): *“Brands that have interacted and bonded with their customers online via contests and offers are expected to see larger sales. This year, success will also depend on whether new omnichannel retailing strategies deliver a truly convenient buying experience”*. Furthermore, new shopping technologies are emerging in order to facilitate the virtual-to-reality process, for instance as illustrated by the entrepreneur John Lewis (Buchinger, 2015, p.2): *“the company has implemented a store tag technology. It will detect when a customer enters the store and then automatically trigger the preparation of its “click and collect” command, simplifying the whole process”*.

Likewise, consumers expect that the immediate connections and social gratification that they have online will be part of their offline lives. Brands are therefore trying to attract online consumer to their offline selling points. Further, more products incorporate digitally themed elements to appeal to the sensibilities of online shopper. This is the case of Barilla with its digitally shaped pastas.

To summarize, consumption in 2015 is more than ever driven by online shopping due to the increase use of smartphones enabling customers to shop whenever and wherever they want. Nevertheless, consumers still favour to shop in physical stores and prefer convenience and simplicity in term of shopping experience. Shoppers are becoming significantly involved in the development procedure of a brand by sharing their opinions; therefore sharing products and experiences is also a major trend for 2015, as well as cause-linked buying and “brand activism”. However, consumers are also becoming more and more value-conscious and tend to go beyond borders to shop for the best deals, whether it is online or offline. In consequence, brands are responding to these trends by offering better and unforgettable online and offline shopping experiences.

### 3. Definitions & Concepts

Understanding how consumers experience brands is key for developing working marketing strategies and building solid customer relationships. As James Hamblin (2014) states: “Experiences tend to make people happier.” Therefore, in this chapter, I am going to focus on defining and analysing the notion of brand experience, its essential dimensions as well as its key success factors. This chapter will help figuring out what is the magic recipe in order to deliver a consistent and unforgettable brand experience to Caran d’Ache customers.

#### 3.1. Brand experience

Brand experience can be defined as a subjective perception of the customers of every interaction they have with a brand before, during and after purchase, whether is its through brand images in advertising, TV spots, magazines, social media, during the first personal contact, or the level of quality concerning the personal treatment they receive from a brand (Sahin, Zehir, Kitapç 2011, p. 1289). These interactions can be direct as well as indirect such as friends, customers, professionals or celebrities sharing their perception of a product or service. The places where these interactions take place are called touch points. According to the website brandexperience.info<sup>5</sup>: *“A person’s perception of brand, her or his brand image, is often determined by a number of brand experiences over a period of time including one or more touch points.”*

Moreover, in conceptualizing brand experience, Brakus, Schmitt and Zarantonello (2009, p.52) explain that brand experience is shaped by: *“sensations, feelings, cognitions and behavioural responses evoked by brand-related stimuli that are part of a brand’s design and identity, packaging, communications and environments.”* As these responses are subjective and internal, every experience is different for each consumer.

Brand experiences have a positive impact on customers’ satisfaction, trust and loyalty, as they are platforms that tend to create and build trust-based relationships between brand and customers (Sahin, Zehir, Kitapç, 2011, p. 1297). And it is well known that satisfied customers are loyal customers.

However, a company that wishes to establish and manage a typical customer experience has to be able to control all of the interactions and the key success factors

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<sup>5</sup> BRANDEXPERIENCE INFO, 2012. Definitions on brand experience and touch point | bxp. *Brandexperience.info* [Online]. 2012. [Accessed 21 April 2015]. Available at: <http://www.brandexperience.info/definitions/>



that build the experience. Indeed, the real challenge here is to manage all of the different touch points, so that the experience proves to be significant, consistent, efficient and pertinent for each customer. To do so, brands have to implement and develop “customer centric” strategies (Intégrale MBD, 2013).

### **3.2. Brand experience key success factors**

In order to deliver a unique and unforgettable brand experience, a company has to fulfil several requirements.

#### **3.2.1.Consistency**

As experiences are created on numerous interactions over time, if an experience is not consistent and purposeful every time, customers will get confused and won't know what the brand stands for and how it can add value to their lives which could impact on the customer loyalty. A brand has to be consistent, significant, efficient and pertinent for each customer. Customers have to know what the brand is going to deliver each and every time. Packaging, advertising, company's website, product experience, customer service, everything needs to be consistent from one touch point to another. Moreover, the spirit of the experience also has to be consistent with the identity and the personality of the brand. Otherwise, customers won't be able to emotionally connect with the brand. (Joseph, 2010)

#### **3.2.2.Differentiation from competition**

Due to the constant increase of competition, brands have to be more and more creative in order to differentiate themselves from competition and increase customer loyalty. It is important that a brand owns a distinct and clear place in the consumers' minds. A brand experience has to make consumers feel specific and unique emotions each and every time.

#### **3.2.3.Story telling**

As Ian Rowden, Chief Marketing officer at Virgin Group, stated: “the best brands are built on great stories”. The success of a brand depends a lot on the story it is telling to its audience. In order to differentiate itself and not become just another commodity, a brand has to tell a story relying on facts, feelings and interpretations. Moreover, it is important to create a story that customers can care about and want to buy into it (Jiwa, 2015).

### **3.2.4. Connect emotionally**

An experience has to create an emotional connection between the brand and its audience. A brand needs to know what matters to its customers and make them connect to it in a true, fascinating and significant way (Moore, 2014). Emotional brands have a great effect when the consumer experiences a strong and lasting attachment to the brand comparable to a feeling of bonding, companionship or love<sup>6</sup>. It is essential for a brand to multiply new experiences and diversify the sensory and emotional experience of the brand in order to strengthen the development of customer intimacy and empathy towards the brand (Monier, 2014).

### **3.2.5. Customer centricity**

A company has to be aware of the constant changing needs and behaviours of its audience. A brand has to really understand what customers are looking for, practically and emotionally, from their products. What are their rational needs and emotional wants. Brands have to be able to identify what is memorable to them, what are their centres of interest, what is their point of view, what makes them happy, what issues they encounter and what they can do to solve them in order to deliver a unique and memorable experience that will add value to their lives.

### **3.2.6. Create community**

Brand experience has to be designed to connect consumers around the brand. Creating and maintaining two-way dialogs through direct and indirect channels is a great way to reach customers and increase loyalty (Accenture, 2008). For instance, social media are a great opportunity to create community and enable customers to interact with each other and the brand.

### **3.2.7. Personalization**

Each and every client has to feel unique and special. The most memorable experiences are the ones where customers receive personal and distinct services. According to Elizabeth Beattie (2015): *“Delighting your customers, helping them connect with your brand, and delivering excellent service with a personal touch, is crucial to building strong customer relationships.”* Moreover, as stated in the blog Newsroom (2014): *“Not only do today’s shoppers expect quality service across a multi-*

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<sup>6</sup> Emotional branding. Wikipedia, the free encyclopedia [Online]. Last modification of the page on 20 February 2015. [Accessed 21 May 2015]. Available at : [http://en.wikipedia.org/wiki/Emotional\\_branding](http://en.wikipedia.org/wiki/Emotional_branding)

*channel selection of user gateways, they want their buying experience to be one that fits their preferences to the greatest possible extent.”*

Likewise, personalized online experience and customized messages have also many benefits such as increasing conversions, building passionate audience, improving sales calls, keeping the company's website dynamic, attracting new customers, and creating marketing people love. (Eridon, 2012)

### **3.2.8. Customer engagement**

Customer engagement (CE) is the commitment of customers with other customers, and with the brand. The initiative for engagement can be either consumer- or company-led and the medium of engagement can be on or offline<sup>7</sup>. Moreover, customer engagement is a way to measure customer loyalty.

A big part of the success of a brand depends on the customer engagement and loyalty. By offering high quality products and unique experiences to their customers, brands hope that satisfied customers will become loyal customers.

Customer engagement can be measured by four elements (Pagel, 2014):

- 1) Product usage: how often do consumers purchase a product, how often they use it, for what purpose they use it.
- 2) Sentiment: what consumers feel and think about the brand.
- 3) Community involvement: how customers interact with the brand. For instance, how engaged customers are on social media through posting, tweeting, liking, following, referring, and more (Thompson, 2014). Do they go to events organized by the brand.
- 4) Competitive status: how engaged is the customer with the competition.

These elements enable to know how committed a client is with a brand. The higher the customer engagement, the more committed the consumers are with the brand, and the more successful the experience.

In conclusion, by developing, empowering and efficiently monitoring all these success factors together, a brand has all the ingredients to succeed in delivering an impactful and memorable brand experience to its customers. None of them should be neglect.

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<sup>7</sup> Customer engagement. Wikipedia, the free encyclopedia [Online]. Last modification of the page on 8 May 2015. [Accessed 17 May 2015]. Available at : [http://en.wikipedia.org/wiki/Customer\\_engagement](http://en.wikipedia.org/wiki/Customer_engagement)

### 3.3. Best practice: Burberry

Burberry has become an example of the best practices in terms of brand experience creating unique offline and online experiences and mastering the combination of physical and digital worlds. This section will be analysed according to the article written by Scott Moore in Forbes (2014).

- **Consistency**

All of Burberry's touch points are consistent from one to another. For instance, walking through the door of its London flagship store is just like browsing into the company's website. The store transposes the digital world of Burberry in a physical area, where customers can experience the brand through fascinating multimedia content exactly as they do online.

**Figures 1 & 2: Burberry Flagship store London**



*Source: Google images (2015)*

- **Differentiation from competition**

The brand tries to differentiate from competition by being creative, unconventional and innovative. For instance, the brand has launched its men fragrance Burberry Brit Rhythm through worldwide music events and digital media.

Likewise, the brand has launched the Burberry Beauty Box where customers can enjoy special beauty products and accessories, a digital nail bar and music playing on the background.

- **Story telling**

Whether it's during its fashion shows or through its various touch points, the company constantly highlights its English origins by staging the customer journey through the Burberry world of music, heritage, product and innovation.

Moreover, many products have an RFID tag that launches a video on the in-store screens about its craftsmanship or a runway video showcasing the piece.

- **Connect emotionally**

Music is a great part of Burberry's brand experience. The company uses this medium in order to connect emotionally with its audience. As the Chief Creative Officer at Burberry Christopher Bailey (Tuned Global, 2014) confirms: *"We try to make sure that the music always has a personal resonance. We also often talk about the craft of music in the same way that we might cut and sew a trench coat – somebody has made that instrument and now somebody is actually using that instrument to play something"*.

- **Personalization**

The brand has introduced Burberry spoke, which enable customers to design a coat online, by choosing between different options going from the inside to the buttons on the outside. The coat is crafted by artisans and is delivered directly to the customer-preferred address.

By offering such creative, unique, and innovative online and offline experiences to its audience, the brand has managed to rejuvenate its image and become one of the leaders in the fashion industry, continuously making headlines due to its amazing and exceptional store openings, product launches, and fashion shows.

## 4. Experiencing Caran d'Ache

### 4.1. Defining Caran d'Ache touch points

First of all, defining, analysing and experiencing the different touch points of a brand is indispensable as they are the means that enable a brand to create interactions with its audience. As Jim Joseph states in his book (2010, p.100): *“It’s a chance for the brand to reach out, make a connection, provide information, and motivate consumers to do something that will ultimately impact their lives.”* Managing and monitoring all the touch points enables companies to improve all of the interactions between the existing and potential customers and the brand.

As defined by Spengler and Wirt (2009, p.1): *“Touch points are different «contact points» such as sales employees, company websites, call centres, exhibition stands, annual reports, online service advertising, as well as recommendations from acquaintances occurring before, during and after a transaction. Each of these touch points has a different impact on the client experience. The more this succeeds in meeting client expectations and needs, the higher its success, as measured by new-client acquisition, client satisfaction and client loyalty.”* Indeed, touch points are the central piece of experiencing a brand.

As consistency is one of the key elements to build a successful brand experience, all touch points that are chosen by a brand need to be consistent with the identity and the personality of the brand as well as aligned with the positioning of the brand.

In this chapter, I will define the different touch points of Caran d'Ache listed in the Table 5 and determine their impacts on customers and their experience with the brand.

**Table 5: Caran d’Ache online and offline touch points**

Before purchase	During purchase	After purchase
<b>Online touch points</b>		
Social media	Website	Newsletters
AdWords campaign		Transactional emails
<b>Offline touch points</b>		
Word of mouth	Flagship store	Thank you cards
Community involvement	Printed materials	Customer service
Sponsoring	Promotions	Aftersales service, repairs & warranties
Advertising	Sales team	
Events and fairs	Point of sale	
Press releases	Products	

*Source: Candice Gaillard (2015)*

### **4.1.1. Before purchase**

- **Social media**

Caran d’Ache is present on several social media such as Twitter, Facebook, LinkedIn, Instagram, and Youtube. Social media marketing has a huge potential as it increases brand recognition, improves loyalty, every post is a possibility for a customer to convert to the brand, improves search engine rankings, increases brand authority, improves consumer insights, reduces marketing costs, and makes richer customer’s experiences (DeMers, 2014). Moreover, social media is a great way to get to know and expand the audience of the company and create significant relationships with the clients (Cisnero, 2014). Being present on these various social networks has a huge impact on brand experience, as it is a direct way for Caran d’Ache to interact with its community and

enables the customers to connect with each other. Nevertheless, being frequently active and interactive on those platforms is a key element to build customer loyalty. All of the platforms have to be used in the same proportion in order to increase visibility and attract customers.

- **AdWords campaign**

Caran d'Ache uses AdWords campaign for special events such as its 100 years anniversary or Mother's Day to promote the brand. Using AdWords campaigns is a cost effective advertising for companies and enables them to increase visibility, especially for a company that doesn't have the best position on search engines or best ranking on Google (Canlas, 2014). However, AdWords campaign is an impersonal one-way mass communication, with little impact on the global brand experience.

- **Word of mouth**

Caran d'Ache doesn't do as much advertising as it used to but can rely on word of mouth to promote itself. As Caran d'Ache being the official supplier of drawing instruments in Swiss schools, children, parents, and grandparents have been familiar with the brand Caran d'Ache since their childhood. Word of mouth has helped to build Caran d'Ache reputation and notoriety through the years. As seen in the analysis of the trends, shoppers share their preferences and purchasing choices between each other, therefore word of mouth is a key touch point for Caran d'Ache. However, a brand doesn't have much influence on this touch point, as experiences differ from one consumer to another; it has little impact on the global experience.

- **Community involvement**

The company benefits from a strong community of artists. Moreover, Caran d'Ache has been supporting many projects and has had various partnerships along the way. For years now, the company has been investing in the development of start-ups, especially in the field of art and design. This touch point has a direct impact on the brand image as it empowers the brand reputation, but isn't impactful on the global brand experience.

- **Sponsoring**

The company supports the tennis woman Belinda Bencic, who contributes to international status of the brand. Sponsoring is a good way to increase brand visibility, however it remains an impersonal one-way mass communication, with little impact on the global brand experience.



- **Advertising**

Caran d'Ache uses mainly magazines as well as poster campaigns to promote the brand. Furthermore, as Jim Joseph (2010, p. 101) underlines: *"YouTube is a multiple touch point for advertising and sponsorship opportunities in addition to the video uploads."* Caran d'Ache uses this platform widely to promote itself and raise awareness. Advertising is essential to create brand equity, promote the benefits of products, or to drive traffic to a website (Joseph, 2010, p.21). However, advertising remains an impersonal one-way mass communication, with little impact on the global brand experience.

- **Events and fairs**

Caran d'Ache is present on several strategic events and fairs like Paperworld in Germany, Baselworld in Basel, the Didakta in Germany and Switzerland (lounge for school teachers mainly), the Duty Free in Cannes, and on different specialized regional fairs. This touch point enables Caran d'Ache to go and meet its customer base and interact directly with it. It is also a great opportunity to attract potential customers. In addition, the presence of customers to these events is a good way to determine how involved and engaged customers are with a brand, as high customer engagement is a key success factor of brand experience.

- **Press releases**

Caran d'Ache uses mainly magazines and editorials such as the Figaro Magazine. Press releases are a mass marketing communication tool and have little impact on the customer experience.

#### **4.1.2. During purchase**

- **Website**

Like most of the brands nowadays, Caran d'Ache has its own website, which is also an online store. Caran d'Ache website is very complete, interactive, colourful, and user-friendly. The website is brand focused rather than product focused. The online shopping section is well structured with prices sorted from high to low. Consumers can browse through the website, while discovering the brand history and the different products ranges. The impact of the website is high as it is the digital showcase of the company. The website has to be consistent with the brand image as well as with the other touch points especially with the stores. It should also deliver richer educational information than advertising, and entertain the consumers (Joseph, 2010, p. 21).

- **Flagship stores**

Caran d'Ache owns a flagship store in Switzerland. Flagship stores provide opportunities for consumers to experience the brand in the best way possible. This touch point has the highest impact on the customer experience, as the store should reflect the identity and the personality of the brand. Therefore flagship stores need to be consistent with the brand image and offer a shopping experience that stimulates all of the senses.

- **Printed materials**

Brochures and leaflets, explaining what Caran d'Ache is about and its product offerings are available on the different points of sale. This touch point enables to raise brand awareness and it can be a reminder of the brand even after the purchase. Nevertheless, they have little impact on the customers' experiences as they are mass-market tools and generate quick interactions with the brand.

- **Promotions**

The company doesn't do any promotional prices on products but does sometimes gifts with purchase. However, it happens that some retailers do, such as Manor for instance. Promotions don't have a great impact on the global brand experience. However they can have an effect on customer loyalty.

- **Sales team**

Naturally sales teams are present on every single point of sale; therefore they represent a major touch point for Caran d'Ache customers. However, not every sales team is trained by Caran d'Ache and is familiar with its products. Indeed, in department stores such as Manor or Globus, the sales teams are provided by the stores, which can be a problem in term of giving customized advices to customers. Sales teams and their involvements with the brand have great impact on the customers' experiences, as they are the medium between the consumers and the brand and in consequence should share and reflect the values of the brand.

- **Point of sale**

As flagship stores, points of sale are the most important physical manifestation of a brand and are the greatest opportunity for the customers to be engaged with all five senses (Carter, 2013). Moreover, the in-store experience determines how long the customers stay in the store, how they feel about the time they spent there, and how

much they value a brand. This touch point has the strongest impact on brand experience since customers are directly in contact with the brand.

- **Products**

The products or packaging are also one of the most important touch points. Besides, they can be before and after purchase contact points. Products have a direct impact on the customer journey as they play a big part in defining the brand. The products have to continue to tell the story of the brand even after the purchase.

### **4.1.3. After purchase**

- **Transactional emails**

After purchase interactions are central in order to maintain the customer's engagement and ensure long-term loyalty to the brand. As Caran d'Ache purchases can be done through the online shop, transactional emails are automatically exchanged with the customers. However they are impersonal one-way mass communication, with little impact on the global brand experience.

- **Thank you cards**

For special gifts, gift-wrapping and personalized cards are offered by Caran d'Ache. This has a positive impact in term of personalization of the experience, which is one of the key success factors to deliver a great brand experience.

- **Customer service**

A customer service is available by emails to help customers know if the products they are looking for are still available, where to find them, what are the characteristics of a drawing or a writing instrument and direct them if they come across a problem when they order on the e-shop. An effective and efficient customer service is mandatory as customers' satisfaction is a key element for a successful business, especially in the manufacturing of goods industry. If the quality of the customers' service is not good it can turn a good brand experience into a bad one.

- **Aftersales service, reparations & warranties**

This service is also provided by Caran d'Ache via emails in case customers want to know how to repair a drawing or writing instrument and what will it cost, as well as what is the scope of the warranty coverage. Just like customer service, this touch point has a

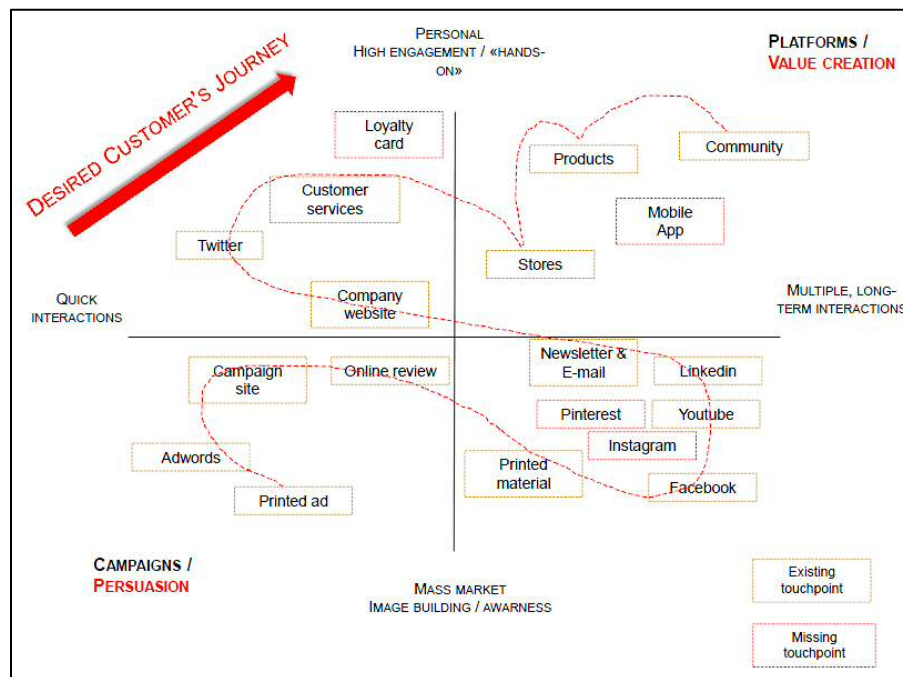
great impact on customers' satisfaction and consequently on their experience with the brand.

- **Newsletters**

Customers or potential customers can openly subscribe to the newsletter directly on the website. The newsletters are sent approximately every five weeks. For the moment, the subscribers are customers who purchase at the online shop and not systematic those who buy in shops. Newsletters are targeted advertising and have a great impact on the customer experience as it enables him/her to stay inform about the brand, promotions, special events, etc. It is a great tool for a brand to interact with its loyal customers, as it is the customers that choose to subscribe to them. Moreover, it is a way to determine how involved and engaged customers are with a brand.

The identification of all of the existing Caran d'Ache touch points has enabled me to get a global view on all the potential interactions a consumer can have with Caran d'Ache and how important they are in the customer's journey, but also to underline the key missing touch points. Moreover, it has helped me build the brand touch point matrix as shown in the Figure 3, and create a clear and understandable map of the customer's journey with the brand. As Jonas Persson stated on his website (2012): *"The most successful brands are the ones that can create true value, build a relationship with their customers and give them tools that, at the end of the day, make the brand irreplaceable. Interestingly, the touch points that can create these kinds of relationships, such as communities, can be found in the upper right part of the matrix."* Therefore the stores, the products and the community are the touch points that should be carefully and especially taken care of by Caran d'Ache.

**Figure 3: Caran d'Ache Brand Touch Point Matrix**



Source: <http://brandtouchpointmatrix.com> (2015)

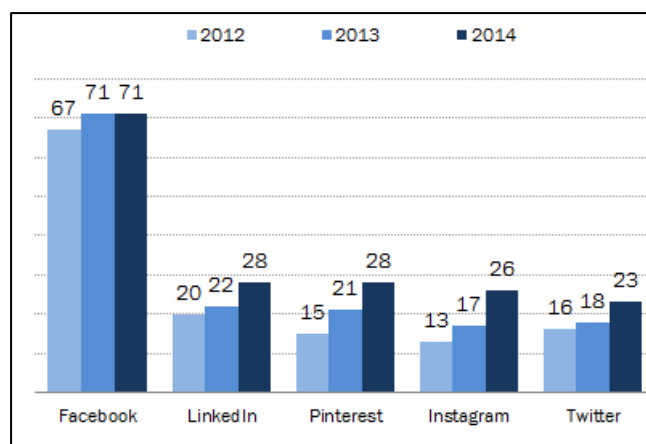
#### 4.1.4. The missing touch points

As mentioned previously, the identification of all the brand's touch points as well as the creation of the brand touch point matrix has enabled me to underline the key missing touch points that the brand should add to the customer's journey.

- 1) Mobile application: According to Jay Baer (2014): *"80% of the time spent on mobile devices is spent using apps. Mobile applications are becoming the dominant form of digital interaction."* Moreover as mentioned in the analysis of the consumer trends, consumption in 2015 is more than ever driven by online shopping due to the increase use of smartphones enabling customers to shop whenever and wherever they want. Therefore the development of a mobile application is mandatory in order to increase sales and reinforce the brand experience.
- 2) Loyalty card system: The establishment of loyal card system has many benefits such helping a company retain its most valuable customers, discover the most loyal clients, increase communication, visits repetition, improve the customer relationship management (CRM), and establish positive word of mouth (LoyaltyGator, 2014).

- 3) Pinterest: This virtual pin board integrated within a social media is a great way to promote and showcase the work of the different artists working for Caran d'Ache. Besides, it enables a brand to know what its audience loves and to discover new trends (Lake, 2015). Moreover, as shown in the Figure 4 this platform was the 3rd most followed platform in 2014, even before Instagram and Twitter. Moreover, according to Jessica Meher (2012): "Pinterest is now driving more traffic to the Real Simple website than Facebook is." therefore this social network shouldn't be left out from the digital strategy of the company.
- 4) Instagram: A Caran d'Ache Instagram account already exists but has been inactive for more than a year and isn't promoted on the company's website. It is very important that every social platform is frequently used and supplied with feeds. Besides, using this media has many benefits for a business such as marketing the products in a creative way, posting behind-the-scenes pictures from a business, and updating people on the latest promotions, offers, events and news of a company (Steeves, 2015). Additionally, as shown in the Figure 4, Instagram has been increasing the most impressively the past year compared to the other social networks. Therefore, this social media shouldn't be left out from the rest.

**Figure 4: % of online adults following the social media websites by year**



*Source: Pew Research Center's Internet Project Survey (2012-2014)*

## 4.2. Field analysis

In order to have a better understanding of the in-store customer journey with the brand I have played the mystery shopper in 7 points of sale of Caran d'Ache in Geneva. I have analysed my experiences with the brand in the light of the several criteria, which are the following:

- 1) Retail design: Furniture and colour codes used in term of store design, the general atmosphere/spirit of the store, and how it stimulates the senses.
- 2) Retail animation: in-store activities and animations implemented in order to entertain the customer and enhance his/her experience.
- 3) Retail education: staff and sales teams' availability and in-store customer service.
- 4) Products range: products range available on location.

The goal of this investigation was to underline the potential pain points of the current Caran d'Ache experience, but also to highlight the best practices. The detailed observations that have enabled me to draw the following conclusions are available in the Appendix 1 to 7.

### 4.2.1. In-store paint points

- **Retail design**

The retail design isn't always the same from one point of sale to another as shown in the Figures 5 to 22. For instance the materials and colour used for the displays of the writing instruments in Manor are different from the ones in Globus. This could seem like a detail, however it has a direct impact on the customer experience since brand recognition is partly successful when consumers recognise the logo, design and colour without seeing the name of the brand. If the atmosphere and retail design are not mostly identical and familiar from one point of sale to another the consumers won't know what the brand really stands for and what value it can add to their lives.

**Figures 5,6 & 7: Boutique Caran d'Ache**



*Source: Bilan (2013)*



**Figures 8,9 & 10: Caran d'Ache at Brachard & Cie**



*Sources: Caran d'Ache, website (2015) & Candice Gaillard (2015)*

**Figures 11 & 12: Caran d'Ache at Beaux-Arts Perrier**



*Source: Candice Gaillard (2015)*

**Figures 13, 14 & 15: Caran d'Ache at Globus Geneva**



*Source: Candice Gaillard (2015)*



**Figures 16 & 17: Caran d'Ache at Manor Geneva**



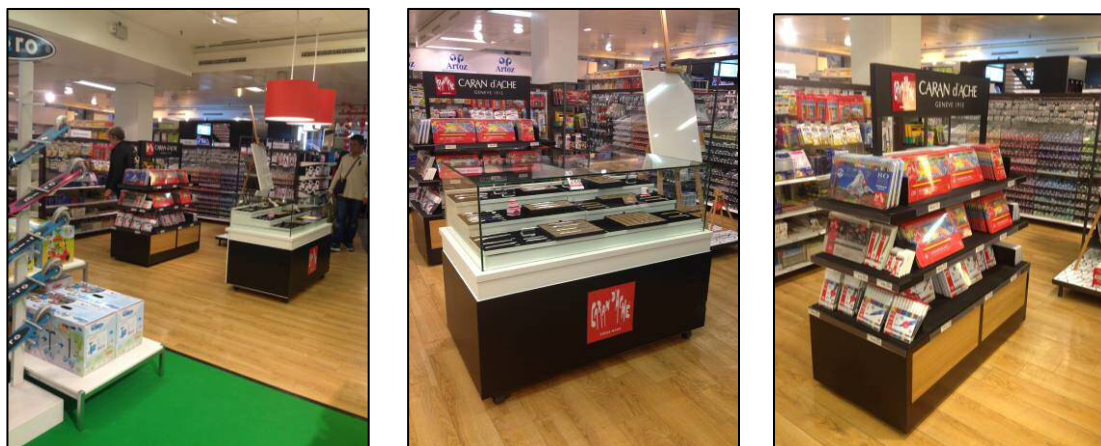
*Sources: L'AND (2010) & Candice Gaillard (2015)*

**Figures 18 & 19: Caran d'Ache at Manor Metro-shopping Geneva**



*Source: Candice Gaillard (2015)*

**Figures 20, 21 & 22: Caran d'Ache at Coop city Geneva**



*Source: Candice Gaillard (2015)*

- **Retail animation**

The retail animation also varies from one point of sale to another. For instance, the 100 years anniversary is not highlighted the same way from one point of sale to another. The in-store advertising “cake” is only present in the flagship store. Besides, special animations like TV screen tutorials or the possibility to try the products isn’t available on every point of sale.

- **Retail education**

Sales teams don’t have the same knowledge of the brand and its products from one point of sale to another.

- **Products range**

The products range varies drastically from one point of sale to another. For someone that hasn’t done a previous research on the company’s website to locate which products are available on which point of sale, it will be hard for him/her to find immediately what he/she is looking for and will have great chances to be directed to another point of sale. Moreover, regarding the flagship store, which should hold the highest volume of merchandises, the high writing instruments product offerings is not as wide as in some other stores. However, as simplicity and convenience is a global trend in 2015, some stores might offer too many choices of products, which can have an impact on the way the customers experience the brand.

Furthermore, throughout my journey with the brand I have come across a real issue that I noticed on every single point of sale and also after interviewing customers. There seems to be a brand identity conflict between the drawing instruments and the writing/high writing instruments. Indeed, while the drawing instruments has a familiar aspect and benefits from a strong brand image among customers and on the different points of sale with systematically similar layout, the writing instruments seems to suffer from a lack of brand identity. This is reinforced by the fact, that the area dedicated to the writing instruments is not always consistent in term of design from one point of sale to another. In the flagship store, for instance, the drawing instruments area is located in the centre of the store with its famous colour bar and the rest of the drawing products range gravitating around it, while the writing instruments area is located in the basement where the atmosphere is lacking of personality and spirit compared to the other area. It feels like there is a real concept around the drawing instruments and not so much around the writing instruments, which is unfortunate as the writing instruments represents a true asset for the brand full of opportunities.

### 4.2.2. In-store best practices

- **Concept store**

Caran d'Ache at Brachard & Cie is designed as a concept store with a thematic around the "Haute Maison d'écriture". The store is highly interactive with drawing tutorials in the drawing instruments area, employees' testimonials, high-end pieces in showcases, images illustrating the values and the story of the brand. The concept store is like a museum highlighting the heritage of the brand.

- **"Lunch and learn" at Branchard & Cie**

Lunch and learn is a periodic event organized by the store to enable the customers to come and learn about drawing and writing technics with artists from Caran d'Ache and also to share opinions with other customers around a lunch. It is a great opportunity for the brand to meet its customers and share its skills and knowledge with them. As for the customers, it's a way for them to test the products, educate themselves and receive a personalized service from the brand, consequently empowering their experience.

- **Storytelling and employees involvement**

Sales teams on several points of sales were able to share the story of the brand and the characteristics of its products in a clear and precise way. It is important that sales teams appear to respect and share the values of the brand, as their involvement with the brand has a great impact on the customer's journey.

### 4.3. Brand experience key success factors analysis

As explained in the previous chapter, there is several key success factors that a brand needs to strive for in order to deliver a successful and unforgettable brand experience. In this section, I'm going to analyse the Caran d'Ache experience in the light of these factors.

- **Consistency**

Like it was reported in the field analysis, Caran d'Ache brand experience is not always consistent and purposeful, especially regarding the writing instruments from one point of sale to another.

Furthermore, there is a lack of consistency in term of visual identity between the different collections of the high writing instruments. Each collection has its own identity; it doesn't feel like there is a unique Caran d'Ache brand of high writing instruments.

Concerning the drawing instruments, the experience stays mostly consistent with the identity and the personality of the brand from one touch point to another. Customers know what the brand stands for in their mind.

In addition, the distribution channels are sometimes inconsistent with the identity of the brand. Caran d'Ache distributes its products through its e-boutique, its concept stores, corners, colour bars and independent retailers. Nevertheless, the issue is mainly with the independent small retailers since the brand has low impacts on how they deliver the experience to the customers. In consequence it's difficult for Caran d'Ache to manage these specific touch points and be able to deliver a consistent experience to its customers.

Moreover, there is also an absence of uniformity in term of logos as shown in the Figures 23 to 26. Again this is a real issue as brand recognition is partly successful when consumers recognise the logo, design and colour without seeing the name of the brand as well as brand experience is mainly successful when the customers know clearly what the brand stands for in their minds.

**Figures 23, 24, 25 & 26: Caran d'Ache logo**



*Sources: Caran d'Ache website (2015) & Maison.com*

#### ▪ **Differentiation from competition**

Caran d'Ache has gained a distinct position in the mind of consumers, especially with its drawing instruments and its emblematic colour bar.

Nevertheless, the writing instruments don't have a clear position in the mind of customers and don't seem to differ from the competition, particularly due to the lack of a global visual identity in the different collections.

- **Story telling**

As Caran d'Ache is a family-owned brand based in Geneva since its debuts in 1905, the brand benefits from a strong heritage and unique know-how from its past. The story of the brand is shared with its customers through the company's website, social networks, advertising and stores. The company has a real advantage compared to other companies that have to invent a past for them by any storytelling.

- **Connect emotionally**

Due to its great heritage and being 100% Swiss made, Caran d'Ache is a "love brand" in the heart of the Swiss population. This is emphasized by the fact that the company has been part of the children education for decades as being the official supplier of the Swiss schools. The customers can connect emotionally to the brand

- **Customer centricity**

The brand has developed a customer centricity approach regarding its drawing instruments, especially with its colour bar that has been created in order to improve the customer shopping experience. However, the brand still remains very much product centric as it keeps on developing its product offerings notably with the launching of leather goods and other accessories.

- **Create community**

Caran d'Ache is present and active on several social media, which enables the brand to interact and share important information about the brand and its products and offers with its audience such as new store openings, drawing and writing tutorials, as well as promoting products. Nevertheless, the brand doesn't use some social media to their fullest and some are missing from the list. For instance, there hasn't been any post on the Instagram account of the brand for more than a year, which is unfortunate since this platform has become very popular among people. Moreover, using such a platform has helped many brands rejuvenate their image and attract younger target audiences. In addition, Pinterest, the third most followed social media in 2014, is still missing from the list.

- **Personalization**

The possibility for customers to subscribe to a newsletter in the Caran d'Ache website offers a snatch of personalized experience. However, Caran d'Ache digital marketing strategy should offer more one-on-one personalized experience with its audience through blogs, chat rooms, or message boards in order to respond in real time to consumers' needs and wants.

Regarding the products, it is possible for the customer to get their writing instruments personalized by engraving a name or a message on them. The product becomes a unique customized item, enabling the customer to have a personal and exclusive experience with the brand.

#### ▪ **Customer engagement**

In order to measure how engaged Caran d'Ache customers are with the brand and consequently how successful the experience will be, here are the following points that need to be determined:

##### 1) Product usage

Caran d'Ache customers are loyal customers, who often buy products from the brand especially drawing instruments that have lower life span than writing instruments. As for the writing instruments, they are once in a lifetime purchases, moreover they are guaranteed for life, and consequently the product usage is lower than the drawing instrument.

##### 2) Sentiment

Caran d'Ache is a familiar brand that has accompanied its customers since their childhood. Customers feel close to the brand, and know that they are buying quality. Moreover, being a family-owned business based in Geneva adds a notion of proximity compared to other foreign companies such as Montblanc or Parker.

##### 3) Community involvement

Consumers are involving with the brand on several social media. For instance, the brand Facebook page counts more than 55'000 followers who like, repost, or comment posts from the brand. However, the rest of the social media, such as Youtube, Twitter, Instagram, and LinkedIn, doesn't meet the same success, counting respectively only hundreds of followers. Nevertheless, events and fairs such as the Baselworld or the Didakta are popular events among customers and professionals.

##### 4) Competitive status

In general, customers that purchase Caran d'Ache, want Caran d'Ache and no other brand. The high quality, the efficiency, the wide choice and the life span of the brand's products are the main reasons why Caran d'Ache customers are loyal customers. Therefore, the involvement of a Caran d'Ache customer with competition is low.

To summarize, Caran d'Ache benefits from a high customer engagement of loyal customers, which is a great advantage in order to engage them in a consistent and unforgettable brand experience.

In conclusion, Caran d'Ache fulfils many of the brand experience success factors. However, the lack of consistency and brand identity of the writing instruments is a recurrent issue that could jeopardize the success of the brand experience.



## 5. Competition best practices

In this chapter, I have analysed the competitors' touch points as well as done a field analysis with the same criteria used for the analysis of Caran d'Ache. The detailed observations that have enabled me to draw the following conclusions are available in the Appendix 8 to 15. The aim of this analysis is to determine the best practices of the competitors and which strategies to adopt in order to gain a distinct advantage from them.

### 5.1. Faber-Castell vs. Graf von Faber-Castell

Faber-Castell, just like Caran d'Ache, has product offerings from drawing to writing and high writing instruments. However, it has launched its high-end line under the name of Graf von Faber-Castell. The brand has opted to distinguish the two in order to create two distinct identities in the mind of its customers. This distinction is consistent in every touch points and easily perceived through the on and offline experience, as they each have their own website, logo, colour codes, and distinct allocated area in stores.

**Figures 27 & 28: Faber-Castell and Graf von Faber-Castell at Brachard & Cie**



*Source: Candice Gaillard (2015)*

**Figures 29 & 30: Faber-Castell and Graf von Faber-Castell at Globus Geneva**



*Source: Candice Gaillard (2015)*



## 5.2. Montblanc

Montblanc has been enjoying a strong brand image for many years now and has become the leader in the high writing instruments industry. The brand best practices are the following:

- **Mobile application**

As mentioned previously, mobile applications are becoming the dominant form of digital interaction (Baer, 2014) and are mandatory to empower the brand experience. As the leader and a benchmark in the high writing instruments industry, the brand had to have its own mobile application. The design of the application is sober and elegant with its dark colour code trademark that is known to be a big part of the brand identity. The application displays the different products range of the brand, has a store locator and a direct link to the website as well as a possibility to contact the company directly from the mobile application.

- **Montblanc ScreenWriter iPad application**

Montblanc has developed a new application allying technology and handcraft values that enables to draw or send handwriting letter to friends or family members that can be shared on social media or through email. By developing such an application, Montblanc reinforce its leader image on the writing instruments industry by conciliating new technologies with handcraft values. Moreover, it enables its audience to share and connect with each other, which is another trend of 2015.

- **Strong brand identity**

The brand has built through the years a strong brand identity by offering a constant strategy and consistency to its customers, notably through selecting carefully its retailers. Moreover as stated by Lutz Bethge, former CEO of the brand, in an article for Forbes (Adams, 2013): *“Montblanc is a Maison that offers to confident and determined people, products that enrich their individual, cultural lifestyle and reflect their creativity and passionate personality. Our brand speaks to people who lead a cultured and refined lifestyle. In many ways they are successful and a reference for others.”* The brand has an image of personal and professional achievement, owning a Montblanc represents the access to a distinct and valued social status.

- **Jewellery store design and premium in-store customer service**

The interior design of the Montblanc boutiques is highly inspired from jewellery stores, with glass showcases and high-end furniture. The sales teams are also behaving like

jewellery sales teams, providing personalized guidance to the customer throughout his/her journey and treating him/her like royalty. Trying the different writing instruments is done just like trying a unique piece of jewellery. The design and premium customer service are consistent with the luxury strategy that the brand has chosen to follow since its debuts.

- **Consistency**

### **Logos and colour code**

Montblanc has had the same logo and colour code since 1913. They are identical from one point of sale to another, on the website, on the mobile application and on any printed materials released by the brand. Clients can recognise the brand without even seeing the logo due to its consistent trademark. Moreover, the dark colour code is different from any other competitive brands, which reinforces the fact that the brand has a distinct position in the mind of the customers.

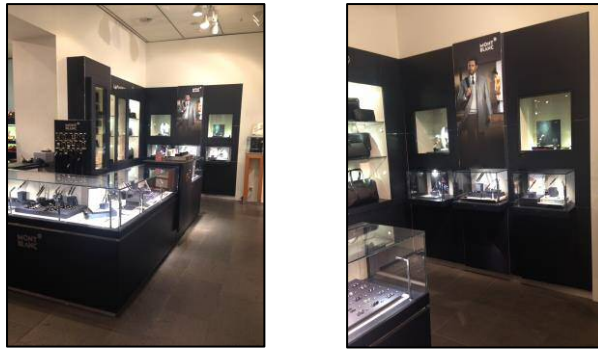
### **Distribution channels**

The company is consistent in its choice of distribution channels and sells its products exclusively through its international network of authorized retailers, jewellers and over 500 Montblanc Boutiques around the world as well as through its E-Boutique. Montblanc owns a Boutique in Geneva among others in different locations in Switzerland. All of the Montblanc Boutiques are strategically located in order to be consistent with the luxury identity and personality of the brand.

### **Retail design**

Montblanc uses always the same colour code and dark wooden trademark displays on every single point of sale and the products are always arranged in a consistent way as shown in the Figures 31 to 35. Customers know even before seeing the logo that they are dealing with Montblanc.

**Figures 31 & 32: Montblanc at Globus**



*Source: Candice Gaillard (2015)*

**Figure 33: Montblanc at Branchard & Cie**



*Source: Candice Gaillard (2015)*

**Figure 34: Montblanc Boutique Algeria**



*Source: SWPSA.com (2015)*

**Figure 35: Montblanc Duty Free Airport Paris Charles de Gaulle**



*Source: Google image (2015)*

For all the above reasons, Montblanc has succeeded in developing a strong brand identity and has earned its leading position on the luxury writing instruments market. Experiencing the brand was like experiencing no other writing instruments brands, it made me feel special and unique.

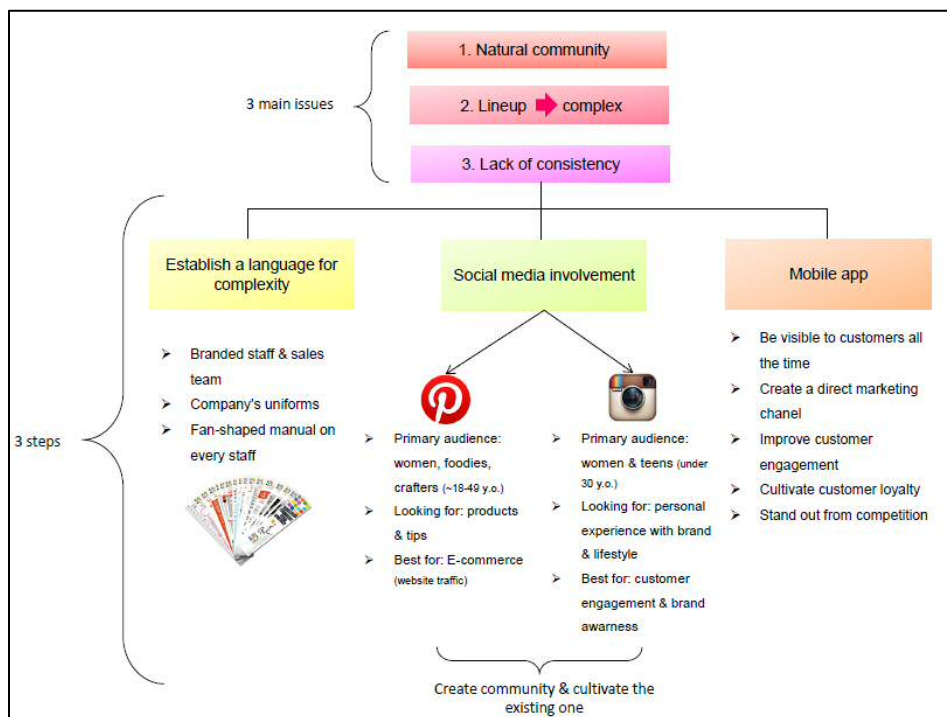
## PART III: Recommendations

In conclusion, following the analysis of the different touch points and the in-store experience of Caran d'Ache, there are several aspects that the brand needs to take into consideration in order to engage customers in a consistent and unforgettable brand experience. The issues that were underlined are the following:

- In-store retail design, animation and education consistency
- Social media involvement
- Mobile application development
- Loyalty card system
- Experience personalization
- Writing instruments visual identity

However, I am going to focus on the 3 main lines of action, as shown in the Figure 36, which the brand should take into consideration in order to improve efficiently and effectively its brand experience.

**Figure 36: Recommendation diagram**



Source: Candice Gaillard (2015)

## 1) In-store retail design, animation and education consistency

One of the key success factors of brand experience is consistency. A brand has to be consistent, significant, efficient and pertinent for each customer. Customers have to know what the brand is going to deliver each and every time (Joseph, 2010). Likewise, as underlined by Katrina Costedio (2011): “The right POS hardware and software are necessary to provide a solid foundation for positive customer experiences.” In consequence, by establishing unique retail design, animation and education on every point of sale Caran d’Ache would offer consistent experiences from one point of sale to another and build solid foundation for successful experiences.

### ▪ Retail design

While the drawing instruments has a familiar aspect and benefits from a strong brand image among customers and on the different points of sale with systematically similar layout, the writing instruments seems to suffer from a lack of visual identity. Therefore, I would recommend imposing a unique display with unique colour codes on the every single point of sale that is offering Caran d’Ache writing instruments, just like the ones shown in the Figures 37 and 38.

**Figures 37 & 38: Caran d’Ache writing instruments generic wooden displays**



*Source: Candice Gaillard (2015)*

Regarding the drawing instruments, I would also recommend to develop a smaller version of the colour bar so that smaller retailers can still benefit from this great concept.

- **Retail animation**

As the purchase instinct is still very often triggered in store, retail animation plays an important part in the customer journey and decision-making. When it's done right, retail animation can increase sales and improve brand experiences.

I would recommend extending the “Lunch & Learn” concept to other points of sale in addition to Brachard & Cie, if the space allows it especially to the flagship store. In the same spirit, I would also recommend establishing drawing and writing tutorials with artists on the different points of sale once a month to promote the products of the brand and educate the customers.

- **Retail education**

In order to have a consistent brand experience, sales teams should have a company uniform designed by Caran d’Ache, at least for the flagship store. Having a company uniform enables sales teams to be walking advertisements of the brand and stand out from the rest of the crowd enabling customers to easily identify them. Besides, uniforms have a positive influence on the sales teams’ behaviour, as they know that their behaviour can reflect on their employer they are consequently more attentive to their actions (Cabral, 2015).

In addition, developing a fan-shaped manual of the products ranges as shown in the Figure 39 providing detailed explanations on the different products of the company and how to use them would be a great medium to educate the staff, especially for the generic sales teams that are not trained by Caran d’Ache.

**Figure 39: Products range manual for staff**



Source: Google image (2015)

## **2) Social media involvement**

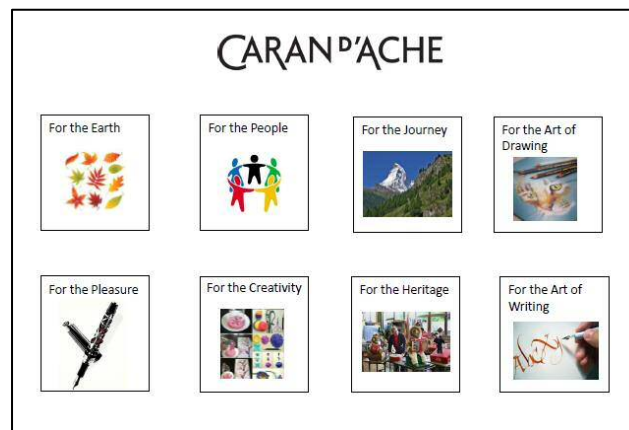
Being involved and frequently active on the different social media is mandatory as it is a direct way for a brand to interact with its community and enables the customers to connect with each other. Moreover social media is a before purchase touch point and is involved in triggering the drive to purchase. Consequently, it is essential to be present in all the social media at disposal since every social media targets a specific audience.

### **▪ Pinterest**

While Facebook and Twitter are great platforms to share content, using Pinterest is a great way for a brand to show off its visual sides (Helmrich, 2015). I'd recommend that the brand shared inspirational and creative content on Pinterest with its audience based on the values of the brand and its Swiss-made quality. As the brand is ethically and socially committed, sharing tips on ways to be ethically and socially involved is a good way to encourage cause-linked buying and promote its "brand activism". Likewise, the brand has to have a board about their famous showcases with the wooden figures and how they are renovated and created. Of course, a board about painting and drawing techniques would be obligatory as well as a calligraphy board promoting the art of handwriting. A DIY board about home decoration, paintings, and gifts requiring the usage of several Caran d'Ache products could also be added as craftsmanship is a big part of Caran d'Ache values but also in order to promote the products. The aim of these different boards is to help customers get inspired in order to create artworks and become familiar with Caran d'Ache products range. Moreover, the brand could promote the Geneva region and the Swiss origins of the brand by having a board giving visiting tips, must-see places and must-do activities in Switzerland. Furthermore, as writing instruments are often offered as gifts, Caran d'Ache could have a board with gift ideas for each customer's type (from the graduated student to the businesswoman for instance) promoting Caran d'Ache products. The Figure 40 illustrates the different potential pin boards that Caran d'Ache could implement and continuously manage on the social media.



**Figure 40: Caran d'Ache pin boards ideas**



*Source: Google images & Candice Gaillard (2015)*

Caran d'Ache should also have Article pins related to Caran d'Ache so that users can automatically see the article's headline, author and a story description. Likewise, product pins are also important for Caran d'Ache to create as they show where the product that's being pinned can be bought, the current price and a direct link to the product page (Helmrich, 2015).

In addition, pin boards should be opened to the public in order to enable customers to share tips and opinions with each other and the brand. Crowdsourcing is a great way to let the target audience to get involved and invested with the brand.

Having diversified boards on this social media is a good way to keep the users entertained, to raise brand awareness, to attract potential customers and retain existing ones as Pinterest enables to add value to the experience and to help people find ideas. Moreover, Pinterest will provide Caran d'Ache more backlinks, SEO ranking signal and increase visibility by adding a new touch point to the customer journey (Robshaw-Bryan, 2013).

Additionally, contests have been an important part of the success of Pinterest. Caran d'Ache could use this platform to launch a contest and ask users to pin their artwork made with Caran d'Ache products for a chance to win a writing instrument or a high writing instrument. Caran d'Ache could ask users to complete a form with their email address and Pinterest username, and use the contest to acquire email addresses for future advertising campaigns. Moreover, the contest would increase brand awareness and improve brand loyalty.

## ▪ Instagram

As visual contents are becoming increasingly popular among people on social media, it is relevant for Caran d'Ache to become active on Instagram as well. As mentioned earlier, this social media has many advantages such as raising customer engagement by having a useful and frequently updated content, building trust and personality as it allows sharing behind-the-scenes pictures of a business and its day-to-day experience. Moreover Instagram enables to increase brand awareness and online visibility. However it is mandatory to be frequently active in order to maintain the audience engaged with the brand. Here is a list of content ideas that Caran d'Ache could post on its Instagram account (Istvanova, 2014):

- Photos and videos of products and new products
- Products and new products in action
- Teasers of new products before the official launch
- Behind the scene photos and videos
- Photos of employees as well as customers
- Events organized or attended by Caran d'Ache
- Day to day life at the manufacture
- Photos and videos from company trips
- Special offers on products
- Artworks by artists using Caran d'Ache products

In conclusion, if Caran d'Ache uses these social media frequently and in a creative way, it will definitely improve its brand experience and increase its online touch points while reaching out to many different types of audience. Moreover, most of its competitors aren't active on social media therefore being present on all these platforms will enable the brand to gain a real competitive advantage.

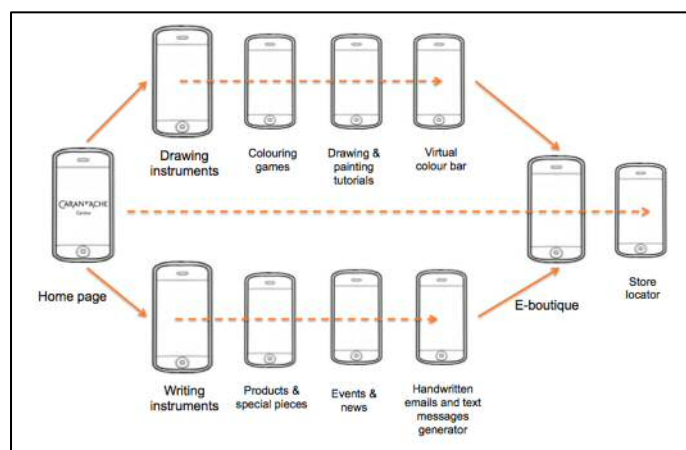
## 3) Mobile application development

As mentioned previously, mobile application is the new digital trend that won't end anytime soon. The objective in developing a mobile application is to enable Caran d'Ache to connect and interact with the customers whenever and wherever they wish to, as everyone owns and uses a smartphone every single day. The mobile application

will offer the customers convenience, as it is easy to download the application, the possibility to locate the stores and their products availability, to get in touch with the company directly via the mobile application and to get instantaneous directions to the stores from their location especially for the on-go customers that encounter difficulties to locate a store. Moreover, the mobile application would enable Caran d'Ache to instantly send notifications to its customers about new products, events, special offers, and general news about the company, increasing interactions. Furthermore, a Caran d'Ache mobile application could increase the customers' loyalty to the brand and its referral (Get Mobile Exposure, 2012).

For the design of the application, I would recommend distinguishing the drawing and the writing instruments in a creative and unique way. For instance, for the drawing instruments the layout should have a colourful and ludic aspect that offers colouring games, drawing and painting tutorials, and a virtual colour bar for the artistic and young audiences that the brand targets. While the writing instruments should have an elegant and sober aspect that offers a display of the products and special pieces, news and events updates, as well as a handwritten emails and text messages generator for a more mature and serious audience. Moreover, the application should offer an e-boutique and a store locator. The Figure 41 shows a broad view of how the potential mobile could be designed.

**Figure 41: Caran d'Ache mobile application storyboard**



*Source: Candice Gaillard (2015)*

By providing a creative and exclusive service that stays consistent with the identity and the personality of the brand, Caran d'Ache will add another touch point to its list, and will be able to increase the interactions with its audience and empower the customer loyalty, while keeping up with the current digital trends.

## Conclusion

Caran d'Ache must remedy to the issues related to the missing touch points and the in-store inconsistencies in order to improve and deliver an impactful and successful brand experience to its audience.

First of all, the brand must remain consistent from one point of sale to another by having constant retail design, animation and education in the different stores in order to empower brand recognition and keep the brand experience consistence as it is one of the key success factors to achieve in order to deliver a successful and impactful brand experience.

Furthermore, the brand must expand its involvement on the different social media like Pinterest and Instagram in order to increase the interactions with its community as well as raise brand awareness and online visibility. An increasing presence on social media would allow Caran d'Ache to promote its brand but also to continue the storytelling to different types of audience.

Lastly, Caran d'Ache needs to develop a mobile application to add a new touch point to its list while keeping up with the new digital trends that most brands already follow and gain a competitive advantage against competitors in the drawing and writing instruments industries.

To conclude, throughout my Bachelor project I have particularly enjoyed discovering and working with such an emblematic and beautiful brand that is Caran d'Ache. Being mandated by the brand to find solutions that will improve the current brand experience was an empowering task that I took very seriously. Moreover, it was very interesting to do an extensive research on such an exciting however complex topic that is brand experience. I hope that my recommendations will help Caran d'Ache to engage its customers in a consistent and unforgettable brand experience. Finally, I wish that you enjoyed reading my Bachelor project as much as I did writing it.

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## Appendix n°1 : Boutique Caran d'Ache in-store brand experience analysis

<b>Retail design</b>	<ul style="list-style-type: none"> <li>▪ 2 floors store</li> <li>▪ Grown floor: drawing instruments</li> <li>▪ Basement floor: high writing instruments</li> <li>▪ Old little workshop design with hanging drawings</li> <li>▪ Caran d'Ache trademark design for colour bar and high writing instrument displays</li> <li>▪ 100 years anniversary cake display</li> <li>▪ White walls</li> <li>▪ Wood smell</li> </ul>
<b>Retail animation</b>	<ul style="list-style-type: none"> <li>▪ Possibility to try the products</li> <li>▪ Show cases of some emblematic products and storytelling of the history of the brand on the walls</li> <li>▪ Caran d'Ache trademark animated showcase with wooden animals</li> </ul>
<b>Retail education</b>	<ul style="list-style-type: none"> <li>▪ Wide knowledge of sales team on the product range</li> <li>▪ Precise explanations</li> <li>▪ Helpful</li> </ul>
<b>Product range</b>	<ul style="list-style-type: none"> <li>▪ Wide range of colour products</li> <li>▪ Colour bar and drawing instruments</li> <li>▪ Selection of high writing instrument</li> <li>▪ Leather goods</li> </ul>
<b>Comments</b>	-

*Source: Candice Gaillard (2015)*

## Appendix n°2: Caran d’Ache chez Brachard in-store brand experience analysis

<b>Retail design</b>	<ul style="list-style-type: none"> <li>▪ Separate spacious area dedicated to Caran d’Ache on 2 floors</li> <li>▪ Modern architecture</li> <li>▪ White walls</li> <li>▪ Ground floor: high writing instruments</li> <li>▪ 1<sup>st</sup> floor: drawing instruments</li> <li>▪ Caran d’Ache trademark design</li> <li>▪ 100 years anniversary white display in the center</li> <li>▪ Flowery smell</li> </ul>
<b>Retail animation</b>	<ul style="list-style-type: none"> <li>▪ “Museum store” highly entertaining</li> <li>▪ Digital pictures on walls and Caran d’Ache employees testimonials</li> <li>▪ TV screen with drawing tutorials of artists</li> <li>▪ “Lunch and learn” events organized once in a while with an artist from Caran d’Ache</li> <li>▪ Kids area to try products</li> <li>▪ Possibility to try products</li> <li>▪ Caran d’Ache trademark animated wooden animals in the store</li> </ul>
<b>Retail education</b>	<ul style="list-style-type: none"> <li>▪ Wide knowledge of sales team on the product range</li> <li>▪ Precise explanations</li> <li>▪ Helpful</li> </ul>
<b>Product range</b>	<ul style="list-style-type: none"> <li>▪ Wide range of colour products</li> <li>▪ Colour bar and drawing instruments</li> <li>▪ Wide range of high writing instruments</li> <li>▪ Special editions of high writing instruments</li> <li>▪ Leather goods</li> </ul>
<b>Comments</b>	<ul style="list-style-type: none"> <li>▪ Caran d’Ache high writing instruments not present in the luxury writing instruments section of the store with the rest of the competitors</li> </ul>

*Source: Candice Gaillard (2015)*

## Appendix n°3: Aux Beaux-Arts Perrier in-store brand experience analysis

<b>Retail design</b>	▪ Old workshop design
<b>Retail animation</b>	-
<b>Retail education</b>	▪ Generic sales team
<b>Product range</b>	▪ Colour boxes and gouaches
<b>Comments</b>	-

*Source: Candice Gaillard (2015)*

## Appendix n°4: Globus in-store brand experience analysis

<b>Retail design</b>	<ul style="list-style-type: none"> <li>▪ Caran d'Ache trademark design</li> </ul>
<b>Retail animation</b>	-
<b>Retail education</b>	<ul style="list-style-type: none"> <li>▪ Generic sales team</li> </ul>
<b>Product range</b>	<ul style="list-style-type: none"> <li>▪ Large selection of high writing instruments</li> <li>▪ Colour boxes</li> </ul>
<b>Comments</b>	<ul style="list-style-type: none"> <li>▪ High writing instruments located next to Faber-Castell and Montblanc</li> <li>▪ Drawing instruments located in a small and don't stand out from competition</li> </ul>

*Source: Candice Gaillard (2015)*



## Appendix n°5: Manor in-store brand experience analysis

<b>Retail design</b>	<ul style="list-style-type: none"> <li>▪ Colour bar trademark design</li> <li>▪ Wooden &amp; glass display for the high writing instruments, not the same design as the other stores</li> </ul>
<b>Retail animation</b>	<ul style="list-style-type: none"> <li>▪ Generic radio music</li> </ul>
<b>Retail education</b>	<ul style="list-style-type: none"> <li>▪ Generic sales team</li> </ul>
<b>Product range</b>	<ul style="list-style-type: none"> <li>▪ Wide product range</li> <li>▪ Colour bar and drawing instruments</li> <li>▪ Wide selection of high writing instruments</li> </ul>
<b>Comments</b>	<ul style="list-style-type: none"> <li>▪ Colour bar easy to find</li> <li>▪ High writing instruments located in the luxury writing instruments section with competition</li> <li>▪ Area dedicated to Caran d'Ache bigger than competition</li> <li>▪ Sales team hard to find</li> </ul>

*Source: Candice Gaillard (2015)*

## Appendix n°6: Manor Metro-shopping in-store brand experience analysis

<b>Retail design</b>	<ul style="list-style-type: none"> <li>▪ Generic Manor displays</li> </ul>
<b>Retail animation</b>	<ul style="list-style-type: none"> <li>▪ Promotion Happy Days: 20% off Caran d'Ache products</li> <li>▪ Generic radio music</li> </ul>
<b>Retail education</b>	<ul style="list-style-type: none"> <li>▪ Generic sales team</li> </ul>
<b>Product range</b>	<ul style="list-style-type: none"> <li>▪ Colour boxes and pens</li> <li>▪ Small selection of products</li> </ul>
<b>Comments</b>	<ul style="list-style-type: none"> <li>▪ Caran d'Ache products don't stand out from competition</li> </ul>

*Source: Candice Gaillard (2015)*

## Appendix n°7: Coop city Geneva in-store brand experience analysis

<b>Retail design</b>	<ul style="list-style-type: none"> <li>▪ Caran d'Ache trademark displays</li> </ul>
<b>Retail animation</b>	<ul style="list-style-type: none"> <li>▪ POS Advertising 100 years anniversary</li> <li>▪ Generic radio music</li> </ul>
<b>Retail education</b>	<ul style="list-style-type: none"> <li>▪ Generic sales team</li> </ul>
<b>Product range</b>	<ul style="list-style-type: none"> <li>▪ Selection of drawing instruments and colour boxes</li> <li>▪ Selection of high writing instruments</li> </ul>
<b>Comments</b>	<ul style="list-style-type: none"> <li>▪ Caran d'Ache products highlighted &amp; easy to find</li> <li>▪ Sales team hard to find</li> </ul>

*Source: Candice Gaillard (2015)*

## Appendix n°8: Montblanc touch points

Before purchase	During purchase	After purchase
Social media: Facebook, Twitter, Pinterest, YouTube, Instagram, Google+, LinkedIn	Flagship store: over 500 Montblanc boutiques worldwide	Service and support teams: Montblanc products can be entrusted to a Montblanc boutique or a Montblanc service center only
Ratings and reviews	Website: The online store offers a wide selection Montblanc writing instruments, watches, leather goods, accessories and jewelry to buy online	Billing
Word of mouth	Saff and sales team	Transactional emails
Advertising: TV spots and YouTube advertising videos. Printed ads	Phone system: Montblanc's Concierge	Customer service
Marketing/PR: press releases on economical and specialized magazines and newspapers. Celebrities as brand ambassadors such as Hugh Jackman	Point of sale: international network of authorized retailers and jewelers	Thank you cards
Montbanc mobile app & Monblanc ScreenWriter iPad app (enables to draw or send handwriting letter to friends or family members that can be shared on social media or through email)	Point of sale: international network of authorized retailers and jewelers	Newsletter: online subscription

Source: Candice Gaillard (2015)

## Appendix n°9: Montblanc – Boutique in-store brand experience analysis

<b>Retail design</b>	<ul style="list-style-type: none"> <li>▪ Black wooden trademark design with Montblanc logo in big</li> <li>▪ Jewlery store design and atmosphere</li> <li>▪ Products in showcases</li> </ul>
<b>Retail animation</b>	<ul style="list-style-type: none"> <li>▪ Entrance bell &amp; doorman</li> <li>▪ Drinks and food at disposal</li> <li>▪ Possibility to try the products</li> </ul>
<b>Retail education</b>	<ul style="list-style-type: none"> <li>▪ Personal sales person following customer through the store experience and giving you advices</li> </ul>
<b>Product range</b>	<ul style="list-style-type: none"> <li>▪ High quality writing instruments</li> <li>▪ Watches</li> <li>▪ Luxury leather goods</li> <li>▪ Eyewear</li> <li>▪ Jewellery</li> <li>▪ Perfumes</li> </ul>
<b>Comments</b>	-

*Source: Candice Gaillard (2015)*

## Appendix n°10: Montblanc at Brachard & Cie in-store brand experience analysis

<b>Retail design</b>	<ul style="list-style-type: none"> <li>▪ Black wooden trademark design with Montblanc logo in big</li> <li>▪ Products well organized</li> <li>▪ Wall unit</li> </ul>
<b>Retail animation</b>	-
<b>Retail education</b>	<ul style="list-style-type: none"> <li>▪ Generic sales team</li> </ul>
<b>Product range</b>	<ul style="list-style-type: none"> <li>▪ High writing instruments</li> <li>▪ Leather goods</li> </ul>
<b>Comments</b>	<ul style="list-style-type: none"> <li>▪ Showcase window</li> </ul>

*Source: Candice Gaillard (2015)*

## Appendix n°11: Montblanc Globus Geneva in-store brand experience analysis

<b>Retail design</b>	<ul style="list-style-type: none"> <li>▪ Black wooden trademark design with Montblanc logo in big</li> <li>▪ Store-in-store</li> <li>▪ Products well organized</li> </ul>
<b>Retail animation</b>	-
<b>Retail education</b>	<ul style="list-style-type: none"> <li>▪ Generic sales team</li> </ul>
<b>Product range</b>	<ul style="list-style-type: none"> <li>▪ High quality writing instruments</li> <li>▪ Watches</li> <li>▪ Luxury leather goods</li> <li>▪ Eyewear</li> <li>▪ Jewellery</li> <li>▪ Perfumes</li> </ul>
<b>Comments</b>	-

*Source: Candice Gaillard (2015)*

## Appendix n°12: Faber-Castell at Brachard & Cie in-store brand experience analysis

<b>Retail design</b>	<ul style="list-style-type: none"><li>▪ Glass display</li></ul>
<b>Retail animation</b>	-
<b>Retail education</b>	<ul style="list-style-type: none"><li>▪ Generics sales team</li></ul>
<b>Product range</b>	<ul style="list-style-type: none"><li>▪ High writing instruments</li></ul>
<b>Comments</b>	<ul style="list-style-type: none"><li>▪ Products behind counter, not easily accessible</li><li>▪ Showcase window</li></ul>

*Source: Candice Gaillard (2015)*



## Appendix n°13: Graf von Faber-Castell at Brachard & Cie in-store brand experience analysis

<b>Retail design</b>	<ul style="list-style-type: none"> <li>▪ Glass display</li> </ul>
<b>Retail animation</b>	-
<b>Retail education</b>	<ul style="list-style-type: none"> <li>▪ Generics sales team</li> </ul>
<b>Product range</b>	<ul style="list-style-type: none"> <li>▪ High writing instruments</li> </ul>
<b>Comments</b>	<ul style="list-style-type: none"> <li>▪ Brand located between Montblanc and Cartier</li> <li>▪ Graf von Faber-Castell products located in a distinct area from Faber-Castell products</li> </ul>

*Source: Candice Gaillard (2015)*

## Appendix n°14: Parker at Brachard & Cie in-store brand experience analysis

<b>Retail design</b>	<ul style="list-style-type: none"><li>▪ Glass display</li></ul>
<b>Retail animation</b>	-
<b>Retail education</b>	<ul style="list-style-type: none"><li>▪ Generics sales team</li></ul>
<b>Product range</b>	<ul style="list-style-type: none"><li>▪ High writing instruments</li><li>▪ Few selection of products</li></ul>
<b>Comments</b>	<ul style="list-style-type: none"><li>▪ Small display in a corner of the store next to Watermann</li></ul>

*Source: Candice Gaillard (2015)*

## Appendix n°15: Waterman at Brachard & Cie in-store brand experience analysis

<b>Retail design</b>	<ul style="list-style-type: none"> <li>▪ Glass display</li> </ul>
<b>Retail animation</b>	-
<b>Retail education</b>	<ul style="list-style-type: none"> <li>▪ Generics sales team</li> </ul>
<b>Product range</b>	<ul style="list-style-type: none"> <li>▪ High writing instruments</li> <li>▪ Few selection of products</li> </ul>
<b>Comments</b>	<ul style="list-style-type: none"> <li>▪ Small display in a corner of the store next to Parker</li> </ul>

*Source: Candice Gaillard (2015)*